

TO MISS LOUISE E. JACQUES.



OP. 89.



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BLISSFUL MOMENTS.

MAZURKA-CAPRICE.

CHARLES WELS, Op. 89.

Andante grazioso.

sf p *cres.*

pva. *f* *dim.*

pva.

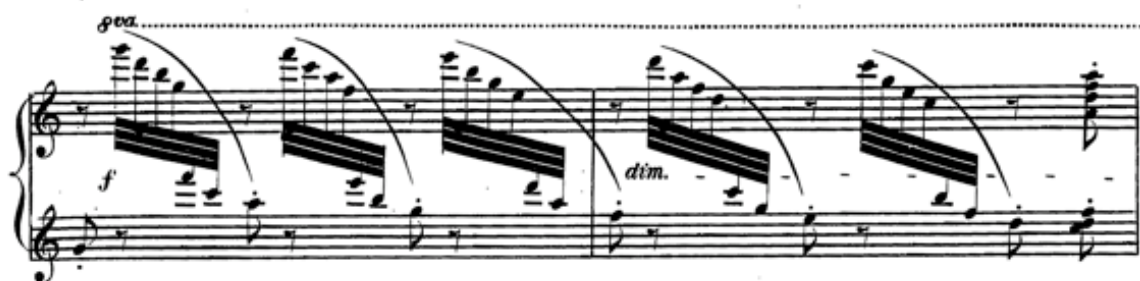
Marcato il canto. *sf*

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes complex melodic lines with many beamed sixteenth and thirty-second notes, as well as dense harmonic textures. Dynamic markings include *sf* (sforzando) and *p* (piano). Fingering numbers (1-5) are placed above various notes. The first system begins with a *p* marking and a *sf* marking. The second system has *sf* markings. The third system has *sf* markings. The fourth system has *sf* markings. The fifth system has *sf* markings. The notation is highly detailed, with many slurs and ties connecting notes across measures.

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First system of musical notation. The treble clef staff contains a series of chords with descending eighth notes, marked with a piano (*p*) dynamic. The bass clef staff contains a simple harmonic accompaniment. A crescendo (*cres.*) marking is present in the middle of the system.



Second system of musical notation. The treble clef staff continues the chordal texture, marked with a forte (*f*) dynamic. A decrescendo (*dim.*) marking is present in the middle of the system. A dotted line with the word *ped.* (pedal) is written above the treble staff.



Third system of musical notation. The treble clef staff continues the chordal texture, marked with a forte (*f*) dynamic. A dotted line with the word *ped.* (pedal) is written above the treble staff.



Fourth system of musical notation. The treble clef staff contains a more complex texture with many beamed notes, marked with a fortissimo (*ff*) dynamic. The bass clef staff continues the harmonic accompaniment.



Fifth system of musical notation. The treble clef staff continues the complex texture, marked with a fortissimo (*ff*) dynamic. The system concludes with a double bar line and a fortissimo (*sf*) marking.

Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble clef, key signature of one flat (B-flat). The first measure is marked *p* (piano). The system includes fingerings (4, 2, 4, 5, 4, 5, 4, 5, 4, 4, 3, 5, 4, 5, 4, 5) and slurs.

System 2: Treble clef, key signature of one flat. The system includes slurs and dynamic markings *sf* (sforzando).

System 3: Treble clef, key signature of one flat. The system includes slurs and dynamic markings *sf*.

System 4: Treble clef, key signature of one flat. The system includes slurs.

System 5: Treble clef, key signature of one flat. The system includes slurs, dynamic markings *sf* and *f* (forte), and a final flourish marked *for.*

Brillante.

This page contains five systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is one flat (B-flat). The tempo/mood is indicated as *Brillante.* (Brilliant). The dynamics include *ff* (fortissimo), *sf* (sforzando), and *f* (forte). The piece features intricate fingerings, often indicated by numbers 1-5 above or below notes. There are also markings for *grva* (grave) and *sf* (sforzando) in some measures. The notation includes many slurs, ties, and complex rhythmic patterns, suggesting a technically demanding piece.



8. *gda...*

p *sf* *sf*

gda... *sf* *p* *sf*

sf *p*

gda... *f* *ff*

Thematic Catalogue of Popular Songs.

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OLIVER DITSON & CO.

AIRLEN ARBOON. C. C. CONVERSE.
God of the forestland fair, Al - - - - -
AMERICAN HYMN. M. KELLER.
Speed our re - - - - - O, Pa - - - - -
ARE YOU COMING ANNIE, COMING? M. KELLER.
Are you coming, An - - - - - I have waited for you long.
BEAUTIFUL BELLA. W. F. WILLMAN.
Bella - - - - - O, Bella - - - - -
BEAUTIFUL BIRD, SING ON! W. F. WILLMAN.
Bella - - - - - In the morn - - - - -
THE BIRD WILL COME AGAIN. J. S. THOMAS.
Dear mother, were you - - - - - Look back were you - - - - -
COURTIN JUDICIAL. M. KELLER.
Oh! Ja - - - - - the sun - - - - - And get them in the pot.
THE DAY WHEN YOU'LL FORGET ME. J. S. THOMAS.
You call me sweet and tender names, And softly smooth my hair.
DEAR MOTHER KISS ME SWEET GOOD-BYE. M. KELLER.
Dear mother - - - - - good bye.
DON'T BORROW TROUBLE, LOVE. W. F. WILLMAN.
Don't be - - - - - Why be down - - - - -
DORA. G. A. WHITE.
The autumn leaves are falling, The harvest days are o'er.
DO THEY PRAY FOR ME AT HOME? W. A. FISKE.
Do - - - - - for me at home, Do they - - - - -
ELLEN VANE. G. A. WHITE.
Love is the magic, full deep in their shade, Chained by the - - - - -
FLY AS A BIRD. SPANISH MELODY.
Fly as a bird to your home - - - - -
HAPPY TONIGHT. J. W. TURNER.
O, I am so happy to-night! I have not been so for years.
HOOR OF SWEET REPOSE. W. F. WILLMAN.
The light is fading down the sky, The shadows grow and - - - - -
HOW BEAUTIFUL THE LIGHT OF HOME. P. S. GILMORE.
When far - - - - - Up on life's troubled sea we roam.
IT'S CHOICE TO BE A DAISY. M. KELLER.
I'd choose to be a daisy, If I might be a flower.
DOWN BY THE RIVER SIDE I STRAY. M. KELLER.
Down by the river side I stray, As soft light shadows gleam.
I HAVE LISTENED FOR HER FOOTSTEPS. M. KELLER.
I have listened for her footsteps, In the silence of the night.

I'M LONELY SINCE MY MOTHER DIED. M. S. THOMPSON.
I'm lonely since my mother died, Her friends and kindred gather near.
LAND OF HOME AND BEAUTY. J. S. THOMAS.
Land of home and beauty, Ev - - - - -
LET ME FOLD THEE CLOSE, MAYOURNEEN. M. KELLER.
Let me fold thee close, Mayourneen, Let me gaze deep in thine eyes.
MY MOTHER'S SWEET GOOD-BYE. M. KELLER.
The roses bloomed beside the door, And birds were singing soft and sweet.
OVER GRAVES OF THE LOVED ONES. M. KELLER.
O'er graves of the loved ones that have - - - - -
OH! MY HEART GOES FIT-A-PAT. "MAID QUEEN."
Oh! my heart goes fit-a-pat, Oh! my heart goes whirr-a-pat.
OUT IN THE COLD. J. S. THOMAS.
With blue cold hands, and stockinged feet, Wandered a child in the cheering street.
ROBIN RED BREAST. J. S. THOMAS.
Good bye, good bye to you - - - - -
THE REPARATION. J. S. THOMAS.
With all my soul, I'll be true, When both are ready to be true.
SOFTLY OVER THE RIFLING WATERS. J. S. THOMAS.
Soft - - - - - the rip - - - - -
SOMEBODY'S COMING. J. S. THOMAS.
Somebody's coming, coming, coming, Somebody's coming.
SOMEBODY'S HEART. G. A. WHITE.
My heart is waiting for some - - - - -
TELL ME DARLING, THAT YOU LOVE ME. M. KELLER.
Tell me, darling, that you love me, While the moon is shining bright.
UNDER THE WILLOW TREES SLEEPING. M. KELLER.
Up - - - - - the willow tree's head with me.
UPON THE DANUBE RIVER. M. KELLER.
Do you re - - - - - Up on the Danube river!
WHERE THOU ART, LOVE, IS HEAVEN TO ME. M. KELLER.
Where thou art, love, is heaven to me, Thy blue eyes beam with light di - - - - -
THE WHIP-POOR-WILL SONG. M. KELLER.
Oh! I have seen daylight is fading, And is darkening in - - - - -
THE WIDOW IN THE COTTAGE BY THE SEA. G. A. WHITE.
And you go - - - - - day, love, I be - - - - -
THE YOUNG GAL THAT WINKED AT ME. M. KELLER.
It's about a pretty gal I met while I was walking, And she threw such a glance at me.
THE YOUNG WIDOW. W. F. WILLMAN.
You see before you a poor little widow, Do - - - - -